PAINTING STUDENTS ©2025

QCA GRADSHOW CATALOGUE BOOK

Exhibition at

Level 6, 266 Grey Street,
South Bank 4101

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@qcagriffith

23th - 28th October

Opening night:
6-9 PM Thrusday 23 October

QCA Grad Show
2025

QCA Gradshow 2025
Painting Students

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@man_instripes

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Amber Coppen

(from left to right)
Series of 5

Social Media:
@ambskc.ink

Part 1/5 Stairwell, 2025, Oil on MDF board, 45cmx60cm, $375

Part 2/5 Fire hose, 2025, Oil on MDF board, 45cmx45cm, $350

Part 3/5 Bus Stop, 2025, Oil on MDF board, 90cmx90cm, $600

Part 4/5 Safety Cones, 2025, oil on MDF board, 45cmx 60cm, $420

Part 5/5 Clear Gateway, 2025, oil on MDF board, 45cmx45cm, $350

Artist Bio:
Amber is a Gold Coast/ Kombumerri based artist who explores the overlooked beauty and strange allure of everyday life, particularly within the context of suburbia. By focusing on seemingly mundane and often disregarded subjects, Amber aims to highlight the tension between the ordinary and the surreal. The bold, vibrant colours and exaggerated lighting invites the viewer to reconsider familiar scenes, prompting a deeper reflection on the spaces we inhabit daily. These works are a meditation on the banality of suburban environments, subtly transforming them into something both unsettling and mesmerising.

Artist Statement:
These works explore the overlooked beauty and strange allure of everyday life, particularly within the context of suburbia. By focusing on seemingly mundane and often disregarded subjects, I aim to highlight the tension between the ordinary and the surreal. I want the paintings of these familiar yet alien spaces to capture the in-between moments of daily life that often go unnoticed, urging the audience to engage with the forgotten details of our surroundings in a more attentive way. The bold, vibrant colours and exaggerated lighting invite the viewer to reconsider familiar scenes, prompting a deeper reflection on the spaces we inhabit daily. These works are a meditation on the banality of suburban environments, subtly transforming them into something both unsettling and mesmerising.

Amy Muller

(from left to right)
Series of 1

Social Media:
@notamymullller

Part 1/1 Opening up, paper, fabric, acrylic paint, oil pastels, soft pastels, wood

Artist Bio:
Amy Muller is an emerging Meanjin/Brisbane artist who mixes art with fashion and fun. Her artwork is playful and reflective and most of all... incomplete without interaction. Through her practice she attempts to understand the complexity of everyday life, her connection to herself and others. Amy wants everyone to be curious, creative, and enjoy exploring through the endless forms of art.

Artist Statement:
Opening up brings to light a body of thoughts, feelings, questions, illustrations, and obsessions. The book encapsulates the exuberance of my youth, the excitement, and giddiness, along with the shocks of terror, anxiety, and choice paralysis that all may experience. Complete in its explosive and confessional nature, Opening up, comedically and playfully displays these struggles. Inviting the audience to flip through the pages of the larger-than-life book it becomes alive through audience interaction. Turning its pages generates new understandings and connections. In this way the work is deliberately unfixed, allowing a transference of images, actively shaping my story into the viewers own.

Aoife Miscamble

(from left to right)
Series of 10

Part 1/10 Flying Therapeutics, 2025. Acrylic on canvas. 83 x 122cm, 800

Part 2/10 Connected Healing, 2025. Acrylic on canvas 51x102cm, 400

Part 3/10 Intertwined Emotions, 2025. Acrylic on canvas, 25 x 30cm, 400

Part 4/10 Energy Exchange, 2025. Acrylic on canvas. 31 x 41cm, 200

(from left to right)
Series of 10

Part 5/10 Synchronized, 2025. Acrylic on canvas. 45 x 73cm. 150

Part 6/10 Heart opener, 2025. Watercolour, 19 x 29cm, 150

Part 7/10 Muscular, 2025. Watercolour, 19 x 29cm, 150

Part 8/10 Spinal, 2025. Watercolour, 20 x30cm, 150

(from left to right)
Series of 10

Part 9/10 Cellular, 2025. Watercolour, 19 x 29cm, not for sale

Part 10/10 Sensing, 2025. Watercolour, 20 x30cm, 150

Social Media:
@aoifemiscamble

Artist Bio:
Aoife Miscamble is a Meanjin-based artist exploring asana and anatomy expressed through acrylic and watercolour. Her practice translates bodily awareness into abstraction, merging anatomical study with the fluidity of movement and breath. Drawing from yoga, bodywork, and meditation, she investigates the body as both subject and instrument – where alignment, sensation, and energy flow become visual language.

Artist Statement:
Abstract Anatomy and Asana traces the dialogue between structure and sensation. Through painting, I translate the body's internal choreography – its fibres stretching, contracting, releasing – into a language of colour and flow. Guided by yoga and anatomy, these works explore energy in motion, where breath becomes rhythm and awareness unfurls through the quiet intelligence of the body.

Ariana Rutene

(from left to right)
Series of 3

Part 1/3 Between Places, Screen print, 42 x 59cm, $450

Part 3/3 Colour Series, Gouache on Hanshi calligraphy paper, 21 x 30cm, $100 each or $450 for the whole series

Part 2/3 Hues of Belonging, multimedia gouache painting, 30 x 30cm, $150. Print 1, Lino Print, 21 x 30cm, $50

Social Media:
@arianar_art

(from left to right)
Series of 7

Artist Bio:
Ariana Rutene is a multidisciplinary artist based in Brisbane whose practice explores identity, memory and belonging through the interplay of painting and printmaking. Having lived in multiple countries throughout her life, her work reflects a fluid sense of place - layering colour, texture, and form to capture the shifting nature of home. Through simplified shapes and minimal detail, she reduces visual imagery into its most essential forms, offering just enough information for the viewers to engage, interpret, and complete the image through their own perception. While painting is her primary medium, she continually experiments with printmaking, blurring the boundary between the two. Inspired by Japanese woodblock printing and the symbolic resilience of tree bark, her recent series reimagines traditional techniques through a vibrant, modern lens.

Artist Statement:
My work draws on my experiences and memories of place – having lived in 6 different countries- which I combine into layered visual narratives. My practice often blurs boundaries between painting and printmaking to create hybrid ‘spaces’, through which I explore identity and belonging. The layering process, using different media and techniques, mirrors the layered nature of identity itself, and how it is shaped by multiple experiences, influences, and perspectives of place. In this particular body of work I explore simple motifs that may spark recognition, invite conversation and perhaps even foster cultural exchange. Ultimately, my aim is to inspire the viewer to be curious about the world and to engage with its diversity.

Aryo Bondan Azhaar Tungga

(from left to right)
Series of 4

Social Media:
@aryo.bondan

Part 1/4 “Shimmering Streets”, 2025, Acrylic on translucent paper, and Mylar, 84.1x118.9 cm.

Part 2/4 ”Look Above”, 2025, Acrylic on translucent paper, and Mylar, 42x59.4 cm.

Part 3/4 ”The View””, 2025, Acrylic on poster paper, 84.1x118.9 cm.

Part 4/4 “Rooftop Crowd”, 2025, Acrylic on poster paper, 42x59.4 cm.

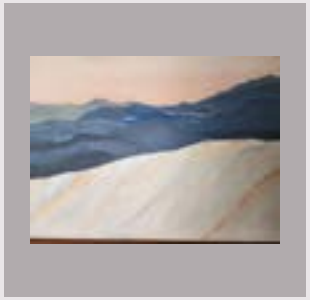
Artist Bio:
Born in Jakarta, Indonesia, Aryo Bondan Azhaar Tungga is a emerging artist whose work blends photography and painting to create surreal, narrative-driven worlds. His mixed-media compositions juxtapose green-and-white urban or architectural settings with vividly painted, otherworldly creatures that challenge the boundaries between imagination and reality. Through these playful yet unsettling scenes, Aryo explores themes of alienation, absurdity, and the hidden layers of emotion within modern life. His works invite viewers to see familiar spaces through a lens of fantasy and introspection.

Artist Statement:
My work explores the collision between reality and imagination. The green and white photographic backdrop sets a clear and structured foundation, presenting an image that feels fixed and orderly. Onto this surface I add painted figures that push against that order with bold shapes, vivid colours, and playful distortions. These interventions interrupt and contrast with the stillness of the photograph, shifting it into something unstable and unpredictable. The contrast between the controlled image and the chaotic additions such as the mirror, and the painted figures is central to my practice. It allows everyday spaces to be seen in new ways, where humour and unease exist side by side. My artworks aim to challenge perception and open the familiar to strange possibilities.

Berit Bekker
Power

(from left to right)
Series of 5

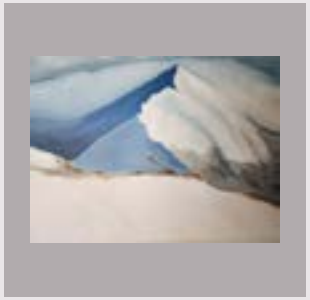
Social Media:
@beritbekker



Part 1/5 Silent Horizons, 2025, Oil on canvas, 61 x 91.4cm, $625

Part 2/5 The Shape of Remembering, 2025, Oil on Canvas, 76.2 x 101.6cm, $650

Part 3/5 Whispers of Memories, 2025, Oil on canvas, 61 x 91.4 cm, $625



Part 4/5 Where Memory Rests, 2025, Oil on canvas, 61 x 91.4cm, $625

Part 5/5 Echoes of Silence, 2025, Oil on canvas, 76.2 x 101.4 cm, $650

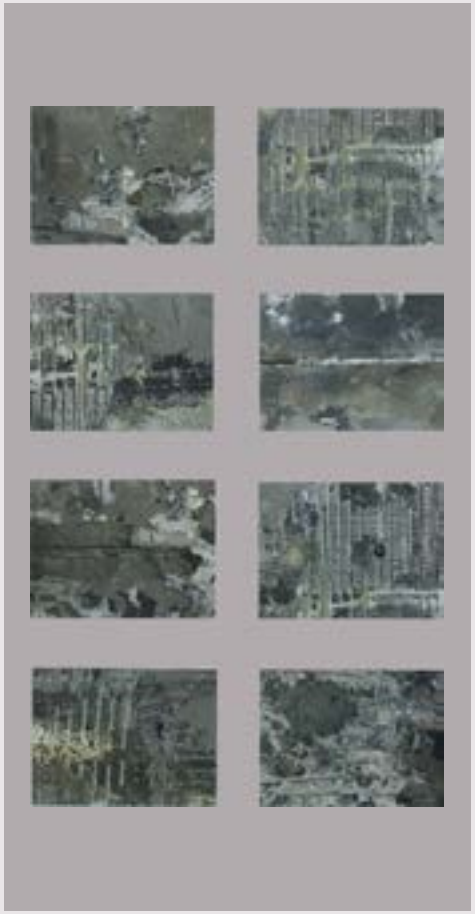
Artist Bio:
Berit Bekker is a Brisbane-based artist who explores emotion through landscapes and still life. Her work expresses the narrative of the human experience through abstraction and expressionism, viewed through a contemporary lens.

Artist Statement:
Silent Horizons are reflections on the immensity of landscape and their quiet strength. A mountain summit offers exhilaration and grandeur reminding us that creation holds a power greater than our worst fears. Light becomes a guide in our human journey, the warmth of its rays carrying hope, presence, and the invitation to pause. In the stillness of a mountain, there is resilience, the land endures, and so too does the human spirit. In these paintings I wanted to contemplate, and invite others to contemplate, what lies beyond the visible horizon. Each work is both an echo and threshold, a space where transcendence may be felt, where silence speaks, and where beauty renews our sense of belonging.

Bernadette Moy

(from left to right)
Series of 3

Social Media:
@bernimoy



Part 1/3 The poetics of ruin and reason I - VIII, 2025

Part 2/3 Echoes of art history II, 2025, mixed media on wood panel, 60.9 x 60.9 cm

Part 3/3 Echoes of art history I, 2025, mixed media on wood panel, 60.9 x 60.9 cm

Artist Statement:
The series, what lies beneath the surface developed from photographing residual tile adhesive beneath the missing wall tiles in Sydney's St James Railway Station. The marks made by the tiler's trowel when the station was under construction in the 1920s combine in these photographs with the erosion and disrepair evidenced in the station's passageways. As photographs the residual marks meet also with the canon of abstraction in art history, and with my own overlaid traces of tile adhesive. The wall, the images of the wall and my painterly interaction with the subsequent photographs, spoke to me about presence, absence, indexicality and the temporal dimension of all material things. It's unclear in these works which marks belong to which mark maker (time, the tiler or me), or if they belong to the photograph alone. As such, these paintings hold in tension an ambiguity between what is past and what is present, what is virtual and what is actual, or put more simply, what is there and what is not.

Cassandra Louttit

(from left to right)
Series of 10

Part 1/10 Big Blue (tt07-12bit_SAR_ADC-main/20-scaled-minimal-red(met2)) (Red and Blue), 2025, acrylic on paper, 150x200 cm, $800

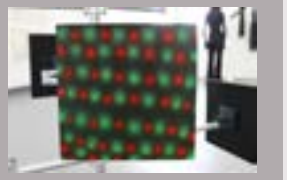
Part 2/10 Subpixel Study 1 (Red), 2025, acrylic on red oak ply, 12x12 cm, $100

Part 3/10 Subpixel Study 3 (Blue), 2025, acrylic on red oak ply, 12x12 cm, $100

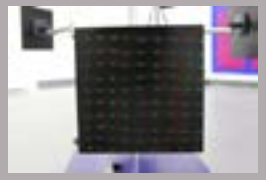
Part 4/10 Subpixel Study 5 (Green), 2025, acrylic on red oak ply, 18x18 cm, $120

(from left to right)
Series of 10

Part 5/10 Subpixel Study 7 (Red and Blue), 2025, acrylic on red oak ply, 24x24 cm, $140



Part 6/10 Subpixel Study 8 (Red and Green), 2025, acrylic on red oak ply, 24x24 cm, $140



Part 7/10 Subpixel Study 10 (Red Green Blue), 2025, acrylic on red oak ply, 36x36 cm, $160

Part 8/10 Subpixel Study 2 (Green), 2025, acrylic on red oak ply, 12x12 cm, $100

(from left to right)
Series of 10

Part 9/10 Like At The Bottom (Shame Cover), 2025, acrylic on paper, 23x7.5 cm, $80

Part 10/10 Schneider Electric (You Get One Brushstroke), 2025, oil and acrylic on paper, 8.5x11.5 cm, $50

Social Media:
@cassandra_louttit

Artist Bio:
Cassandra Louttit is an artist and musician based in Brisbane, Australia. Classically trained as a double bassist, her recent works include airbrush and oil paintings, massively-multiplayer online film projects, an unauthorised exhibition hosted on an online real estate platform, audiovisual performances, and installations. Her works reinscribe the digital with the phenomenological, the passing of time, human frailty even, often utilising humour. She recently held her first solo exhibition at QCAD's Project Gallery and performed at the IMA for Boxcopy's Sound Offering series, in addition to group exhibitions, performances and screenings at SARA'S, NYC; The Locker Room Gallery, NYC; Lambda Research, Cincinnati, Ohio; Griffith University Art Museum; KEPK; and QCAD's POP Gallery. Her writing has been published by Do Not Research, the Sheila Foundation blog and commissioned for IN | ARI's Cellmates Residency.

Artist Statement:
The boundaries between real life and the internet have become porous. Front-facing vertical video disgusts and terrifies the forum-goers of old. Now images inform the world (no longer the opposite). 7000 browser tabs. Nothing on. What to paint? I can't truly show you the computational infrastructure, only imply it from a distance. Abstract it or pluck out a single pixel. Zoom way in/ zoom way out. Screen colours only. I airbrush through computer-cut stencils created using chip design software, or my stupid feeble hands fail regularity. The airbrush strikes me as the perfect tool for the vacuousness of our times - my medium is literally microplastics. These shapes anxiously jostle for space the way the thoughts do in my head.

Casuarina West

(from left to right)
Series of 1

Social Media:
@casuarina_art

Part 1/1 Wastelands, 2025, watercolour and graphite on cotton paper, 215cmx36.5cm. $2500

Artist Bio:
Casuarina West is a Brisbane-based emerging artist whose practice uses detailed utopian landscapes to express environmental activism and wildlife conservation. Her work confronts the devastating impacts of unsustainable human activity on native birdlife. Through delicate use of watercolour and graphite, she constructs beautiful utopian landscapes, evoking a sense of loss and absence. She urges viewers to consider and reflect on the environmental fragility of Australia's delicate ecologies and landscapes.

Artist Statement:
My work, Wastelands, is a panoramic scene of an Australian utopian landscape that addresses the absence of birds through their silhouettes. The works meditative application of watercolour paint and graphite pencils fosters an intimate relationship with the subject. These materials suggest human impacts and the depletion of Australia's ecological health. The work focuses on bird species that are impacted through altered migration, local extinction, and colonial introduction. By framing the landscape as beautiful and yet incomplete, I invite viewers to consider what is missing from their own environments. 'Wastelands' becomes a memorial of loss, erasure, and our responsibility to the natural world.

Carmen Bai

(from left to right)
Series of 6

Part 1/6 Breathe (2025), frame, leather, muscle tape, gesso, hardware, wool fabric, NFS

Part 2/6 Meiye (2025), acrylic box, leather, rock salt, wax, AUD 199

(from left to right)
Series of 6

Part 3/6 Untitled (2025), scissors, drumsticks, belt, AUD 499

Part 4/6 Weapon (2025), xuan paper, scroll, acrylic paint, NFS

(from left to right)
Series of 6

Part 5/6 SHHH (2025), mixed media, POA

Part 6/6 Untitled (2025), fabric, gesso, hardware, frame, NFS

Social Media:
@carniwearingitlikeforever
@carmenthejuveniledelinquent

Artist Bio:
Carmen Bai is a Chinese artist whose material-based practice across installation, painting, hardware, and diaristic writing explores emotion, memory, and unconscious behaviour. Informed by the material ethos of Arte Povera, her work employs wax, thread, hardware, and found objects to trace the fragile link between body and free will. Through acts of repetition, repair, and self-observation, Bai examines embodied resistance within systems of control and reflects on how personal experience becomes a political gesture. Her practice turns private writing into material evidence, negotiating between repression, order, and the desire for self-definition. Her work is grounded in a trust in material and a quiet questioning of what constitutes value, distills thought from the remains of experience.

Artist Statement:
Influenced by Arte Povera and Jannis Kounellis, the practice uses hardware as an extension of thought and control. Personal experience is deconstructed and re-materialised through diaristic mode actions.
The process unfolds between free will and repetition, between the impulse to destroy and the need to rebuild. Daily fragments act as surrogate bodies, recording traces of conflict and time. The practice remains detached, observing itself as both subject and object.

Chloe Russell

(from left to right)
Series of 3

Part 1/3 Untitled (#1), 2025, Acrylic and oil on canvas, 76.2cm x 101.6cm, $200

Part 2/3 Untitled (#7), 2025, Acrylic and oil on canvas, 76.2cm x 101.6cm, $200

Part 3/3 Untitled (#11), 2025, Acrylic and oil on canvas, 76.2cm x 101.6cm, $200

Artist Bio:
Chloe Russell is an emerging Meanjin/Brisbane artist exploring the interplay between movement and form through paint. Working in fluid layers, Chloe explores the tensions in relationships between humans and animals, drawing on her own life experiences of growing up and working with horses. She aims to push the boundary between representation and abstraction.

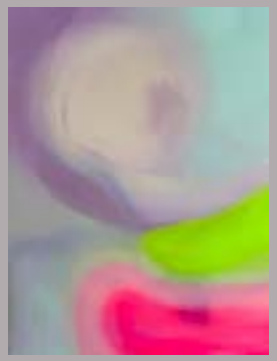
Artist Statement:
The horse embodies immense power and elegance in its movement, yet this energy is constantly directed and shaped through human influence. The spectacle of racing is shaped by many rituals and traditions where the horse is subject to structures of visibility, human control and discipline. Central to my work is the tension within this relationship, the paradox between freedom and restraint seen through horse and rider. Through expressive and gestural marks, I aim to convey this negotiation into painterly form, where gesture and atmosphere suggest both the vitality of equine movement and the forces that contain it. This series explores the racehorse as both a subject and a symbol, focusing on the controlled relationships seen in racing.

Daniela Barbagallo

(from left to right)
Series of 4

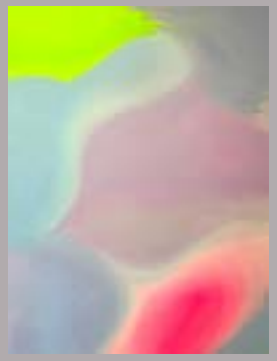
Social Media:
@palinoise

Part 1/4 A search within, 2025, acrylic on unstretched canvas, 160cm x 100cm, $500 (unstretched), $750 (stretched)



Part 2/4 transcendence I, 2025, acrylic on canvas, 91cm x 122cm, $500

Part 3/4 transcendence II, 2025, acrylic on canvas, 91cm x 122cm, $500



Part 4/4 transcendence III, 2025, acrylic on canvas, 91cm x 122cm, $500

Artist Bio:
Daniela Barbagallo is an intuitive, abstract artist practicing in Meanjin/Brisbane. Using automatic abstraction, she seeks to unearth deep subconscious emotions that express her inner world into luminous fields of colour, movement and gesture on canvas. Her intuitive, process-based work seeks to encourage reflection and curiosity of the inner world.

Artist Statement:
The work attempts to incite the ‘inner world’, where subconscious emotions are stored within the body and psyche. My intuitive process derives from the Surrealists method of ‘automatism’, which allows me to draw creative responses from a place of pure, momentary feeling. Through sporadic, seamless colour movement and bodily gestures, I work to translate the subconscious into luminous fields. By letting go of my expectations. I ensure that the expression is completely honest, expansive, and playful. Now, what once lay hidden within my subconscious, unfolds on the surface of the canvas, externalising my inner world into its own standing universe. These paintings trace-the-movement, they offer a physical space to explore and reflect on the inner world within all of us, perhaps revealing how we can better understand it through embodied expression.

Ella Spackman

(from left to right)
Series of 4

Social Media:
@ellaspackman

Website:
ellashea.myshopify.com

Part 1/4 Isiah 35:2 Burst into bloom', 2025, Acrylic and Joint Compound on board, 900mm x 900m, $1100

Part 2/4 'Luke 12:27 Consider the lilies', 2025, Acrylic and Joint Compound on board, 750mm x 750mm, $800

Part 3/4 'Song of Songs 2:1 Lily of the Valleys', 2025, Acrylic and Joint Compound on board, 600mm x 600mm $500

Part 4/4 'John 15:5 The Vine and the Branches', 2025, medium, 540mm x 540mm

Artist Bio:
Ella Shea is a Gold Coast–based artist whose practice explores the intersection of Christian faith, nature, and renewal. Through textured floral forms and layered colour, her work reimagines biblical imagery within a contemporary context. Using palette knives and soft, harmonious tones, Shea evokes a sense of quiet reverence, translating spiritual ideas into the physical language of paint. Her series Echoes of Eden reflects on humanity's longing for divine connection and the beauty of creation, inviting contemplation of the sacred within the natural world. The peices become devotional in nature during creation, and are an outward expression of her own journey with faith.

Artist Statement:
Echoes of Eden emerges from a quiet reverence for the spiritual, where faith is revealed through subtle forms and material presence. These circular wood panels, gilded in silver leaf and adorned with sculpted florals, draw on botanics named in the Bible as vessels of devotion. Colour and form unfold in gentle harmony, while scripture traces the edges like a whispered prayer. Through impasto and sculptural depth, the works reimagine Christian symbolism, offering a contemporary language of belief that is contemplative rather than declarative. In this series, the divine is not proclaimed but sensed, suggested in light, texture, and bloom, inviting viewers into stillness, reflection, and an encounter with the sacred woven quietly through nature.

Ellen Anderson

(from left to right)
Series of 5

Part 1/5 Ladder, Oil on gessoboard, 12 x 4in, $300

Part 2/5 Sausage Casing, oil on wood panel, 12 x 9in, $500

Part 3/5 Open Carry II, Oil on wood panel, 12 x 9in, $500

Part 4/5 Occupied!, Oil on wood panel, 7.7 x 9.7in, $400

Part 5/5 Masking, Oil on wood panel, 12 x 9in, $500

Social Media:
@ellenmayanderson

Artist Bio:
Ellen May Anderson is a Meanjin-based artist interested in the construction of painted images, and the relationship between the physical art object and digital visual languages. Anderson recontextualizes virtual landscapes using cropping techniques, humour and discomfort to build an environment of alluring and strange visual effects, ultimately investigating painting as a self-reflexive medium.

Artist Statement:
With a special interest in the construction and circulation of images, I source reference materials from open-source image banks and other sites to repurpose or ‘re-stabilise’ them. This series focuses on images that reference overt performances of gender identity that to me, hold potential for both appeal and disgust. Reproduced as physical art objects, they are salvaged from the excesses of the digital identity circulation and can exist in a more stable and considered relation to one another. In this new state they become something else, still an amalgam of attraction and ugliness, but intentional, or less disordered.

Emma Reginato

(from left to right)
Series of 3

Social Media:
@emmakreginato.com.au

Part 1/3 Durty Denim, 2025, acrylic, brow gel, coloured pencils, eyeshadow, hairspray and mascara, 20 x 25 cm, $120

Part 2/3 Maximum Black, 2025, acrylic, brow gel, coloured pencils, eyeshadow, hairspray and mascara, 20 x 25 cm, $120

Part 3/3 Mocha, 2025, acrylic, brow gel, coloured pencils, eyeshadow, hairspray and mascara, 20 x 25 cm, $120

Artist Bio:
Emma Reginato is a Meanjin-based visual artist. Her work explores beauty, specifically delving into makeup as artistic expression. She uses an array of materials such as eyeshadow, lipstick and mascara to create realistic paintings. Her works aim for viewers to challenge their perception of the beauty industry, aiming to portray makeup in a positive light.

Artist Statement:
By using eyeshadows, lipsticks, and mascara, as both medium and image. I examine how these products shape identity and serve as tools for both concealment and transformation. Drawing on themes of girlhood, I reflect on the rituals of growing up, where makeup becomes a language of self-expression, play, and protection. My work is a collection of images of painted, used makeup wipes, which now carry traces of faces that were once adorned. Through this medium, I investigate the tension between covering up and revealing, asking where within our identity does performance end, and authentic expression begins.

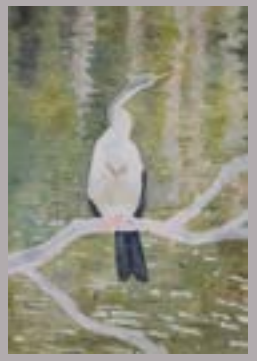
Erin Moore

(from left to right)
Series of 13

Part 1/13 All at once, oil on wooden canvas,
121.5 x 60.5 cm, $1000

Part 2/13 The studio, oil on wooden canvas,
18 x 11cm, not for sale

Part 3/13 Games Night, oil on wooden canvas,
9.3 x14.3 cm, $150



Part 4/13 Riverbanks, oil on wooden canvas,
14.3 x 10 cm, $150

(from left to right)
Series of 13

Part 5/13 Quiet morning, oil on wooden canvas,
10 x 17 cm, $150

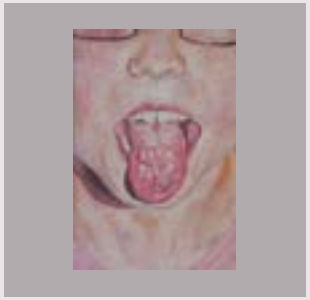
Part 6/13 Storytime, oil on wooden canvas,
10 x 14.3cm, $150

Part 7/13 Handmade cards, oil on wooden canvas,
9.3 x 14.5cm, $50

Part 8/13 Trinket Shelf, oil on wooden canvas, 15 x 10 cm,

(from left to right)
Series of 13

Part 9/13 Sunroof, oil on wooden canvas, 9.5 x 14.5 cm, $150



Part 10/13 Alphabet soup, oil on wooden canvas, 15 x 10.2cm, $150

Part 11/13 Convergence, oil on wooden canvas, 59.5 x 61cm, $750

Part 12/13 Sepia, oil, coloured pencils and photos on wooden canvas, 40.5 x 30.5 cm, $500

Part 13/13 Coalescence, oil on wooden canvas, 59.5 x 61cm, $750

Social Media:
@erin.marielle.art

Artist Bio:
Erin Moore is a Meanjin-based emerging artist working with ideas of memory and nostalgia using the medium of oil painting. Through the lens of family archives, Erin seeks to remind us of the impermanence of time, and to establish familiarity with others by exploration of the human condition in her works. Erin seeks to trigger nostalgia through shared experience and recognition of everyday beauty in her works, thus bringing together storytelling, identity and memory.

Artist Statement:
In this project I created a utopia where all times and memories exist simultaneously. To create this world, I looked through personal photos from my life. When imagery triggered nostalgia I added it to my canvas, slowly building and painting a composition that defies a linear concept of time. Although my works are deeply personal, I seek to establish familiarity with others and speak to the human condition as well as the impermanence of each moment and place. In a world where images and archives are so abundant it is important to consider what and why we remember and document and how this builds our identity. My work seeks to trigger nostalgia in the viewer and cause them to think of their own archive, life and impermanence.

Erin Smiles

(from left to right)
Series of 3

Part 1/3 Mr. Darcy, 2025, acrylic and oil on canvas,
70 x 50.50 cm, $250

Part 2/3 Say AHHH, 2025, acrylic and oil on wood board,
41 x 30.50 cm, $200

Part 3/3 Eyesore, 2025, acrylic and oil on wood board,
30.50 x 23 cm, $200

Social Media:
@erinsmilesmakesthings

(from left to right)
Series of 9

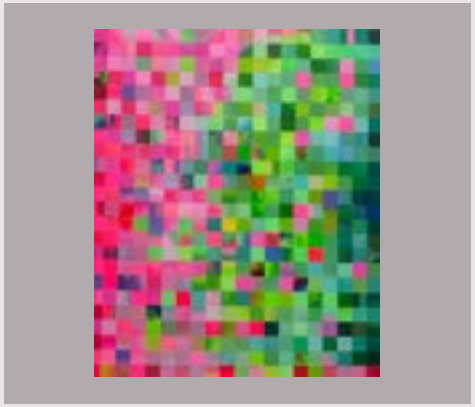
Artist Bio:
Erin Smiles is a Meanjin-based artist primarily working with oil paint, exploring themes of identity and shared memory through expanded portraiture. The figures act as avatars exploring the space between memory and personal experience. Their practice seeks to repair the disconnection between the physical body and the mind caused by the over-intellectualisation of emotion. Through this process, they explore how external and internal narratives collapse within the body.

Artist Statement:
If we can never view our external features, how can we create a true self portrait? Moving beyond portraiture my work invites a consideration of my inner, mental landscape: one that emerges as I work through what are often difficult memories and experiences. As I traverse and make visual these memories, the figure lays bare the most vulnerable attributes of human nature for all to see. This figure beckons the audience to understand, despite its discomfort, seeking connection through shared experiences of fear, self-doubt, anxiety, and indifference.

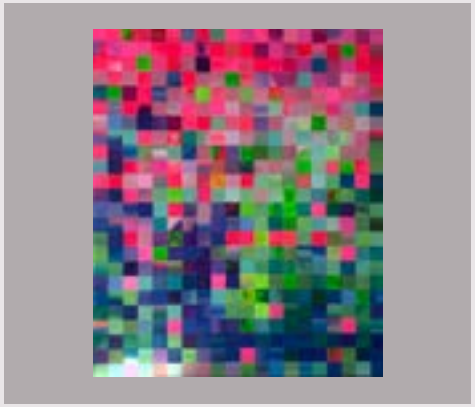
Ga Eun Lee (Emily)

(from left to right)
Series of 3

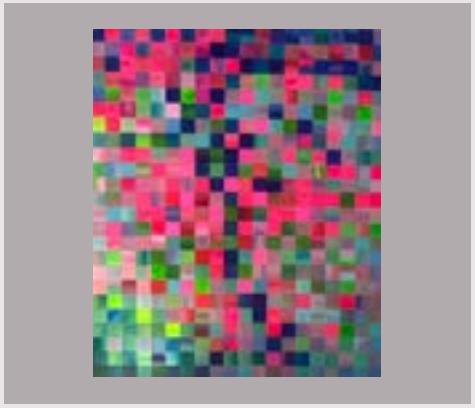
Social Media:
@haruart_em



Part 1/3 Whisper of spring 1, 2025, Acrylic Gouache on canvas, 100cm x 120cm, Not for sale



Part 2/3 Whisper of Spring 2, 2025, Acryrlic Gouache on canvas, 100cmx 120cm, $900



Part 3/3 Whisper of Spring 3, 2025, Acryrlic Gouache on canvas, 100cm x 120xm, Not for sale

Artist Bio:
GA EUN LEE is a Korean-born artist based in Brisbane/ Meanjin. Her vibrant geometric paintings explore the harmony between structure and playfulness through bold colors and clean compositions. Drawing from her hybrid identity and experiences living between Korea and Australia, Lee blends cultural influences to create works that radiate hope and positivity. She constructs geometric forms infused with luminous hues, celebrating light and connection across difference. Her practice reflects an ongoing journey of balance between order and spontaneity, tradition and modernity and affirms the clarity and optimism.

Artist Statement:
My work explores a vibrant world of geometric painting, where shapes and colors come alive to inspire hope and positivity. Drawing from my hybrid identity as a Korean living in Australia, I blend cultural influences through bright, bold hues and dynamic compositions. Created with acrylic paint, the clean lines and structured geometry provide a sense of order, while the vivid color palette invites the viewer into a playful, less structured experience. Each piece celebrates light, reflecting my journey between two cultures and the harmony I have found in diversity. Through form, color, and the rich textures of acrylic, the work affirms that despite differences, there is clarity and hope available in all the brighter days ahead.

Gabriella Clacher

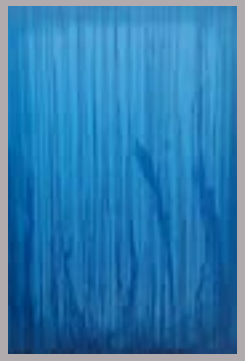
(from left to right)
Series of 4

Social Media:
@art.by_gabby

Part 1/4 Breathless Depths, 2025, acrylic on canvas, 100cm x 150cm, $250

Part 2/4 Enchanted Hollow Hollow, 2025, acrylic on canvas, 100cm x 150cm, $250

Part 3/4 Mistfall, 2025, acrylic on canvas, 100cm x 150cm, $250



Part 4/4 Whispers Rising, acrylic on canvas, 100cm x 150cm

Artist Statement:
This project consists of a series of four paintings exploring imagination, and the premise that things are not always what they seem. Drawing from abstraction, mystery, and the unknown, the project contrasts a more mature way of viewing the world with small surreal details evoking childlike wonder. The series reflects on how adults and children perceive the world differently, and how the unknown can be both wondrous and unsettling. In a time when the future feels uncertain and daunting, the work uses layers of childlike imagery and abstract mystery to create a visual space where familiarity and strangeness coexist

Genevieve Dalton

(from left to right)
Series of 8

Part 1/8 Voiceless Screams, 2025, Oil on wooden canvas, 20”x16”, $200

Part 2/8 Reapers Haunting, 2025, Oil on wooden canvas, 16”x20”, $200

Part 3/8 In Comforts Absence, 2025, Oil on wooden canvas, 16”x20”, $220

Part 4/8 Mind Games, 2025, Oil on wooden canvas, 16”x20”, $200

(from left to right)
Series of 9

Part 5/8 Whispers in the Dark, 2025, Oil on wooden canvas, 20”x16”, $220

Part 6/8 Shattered Breath, 2025, Oil on wooden canvas, 16”x20” , $240

(from left to right)
Series of 9

Part 7/8 Unconcious Nightlife, 2025, Oil on wooden canvas, 16”x20”, $220

Part 8/8 Thunder’s Trap, 2025, Oil on wooden canvas, 16”x20”, $240

Social Media:
@_gen.d.art

Artist Bio:
Genevieve Dalton is an emerging artist from Woolgoolga, currently based for study in Brisbane/Meanjin. Her practice draws from personal experiences and memories, using art as a means to contemplate and process the surrounding world with curiosity and appreciation.

Artist Statement:
Drawing on personal experience, these works explore the tension between familiar childhood settings and the unsettling presence of nightmares. When childhood memories emerge, so to do forgotten fears. The painting attempts to redress these moments and reveal new layers of meaning. What once felt irrational is reframed in retrospect as a deeply human response to uncertainty, loss, and vulnerability. Through painting, I revisit these spaces, peeling back their surfaces to reveal the emotional truths hidden within their layers. This process is not only about confronting fear, but also about building understanding and empathy; for myself, for the child I once was, and for others around me. I invite viewers to reflect on their own childhood experiences, to recognize emotional parallels in adulthood, and how these shape the way we respond to children today.

Gordon Tait

(from left to right)
Series of 5

Part 1/5 Flotsam 1, Watercolour on paper, 150x104 cm, NFS

Part 2/5 Flotsam 2, Watercolour on paper, 74x104 cm, NFS

Part 3/5 Flotsam 3, Watercolour on paper, 74x104 cm, NFS

Part 4/5 Flotsam 4, Watercolour on paper, 74x104 cm, NFS

Part 5/5 Flotsam 5, Watercolour on paper, 74x104 cm, NFS

Artist Bio:
Gordon Tait is a Meanjin/Brisbane based watercolour painter. He is interested in exploring links between art and philosophy.

Artist Statement:
Flotsam on the Carceral Archipelago is part institutional critique and part personal recollection. Each watercolour painting reflects on the structures of, and links between, the great disciplinary institutions founded in the nineteenth century: the mass school, the industrial factory, the panoptic prison. In both my previous career in philosophy and in my life growing up in Northern England, I recognise these institutions as contributing to the familiar social conveyer belt that begins with poorly resourced state schools, passing through unskilled factory labour, and often ending with institutional incarceration. Constructed through small, almost pointillist, bricks that echo the deployment of administrative grids of governmental intelligibility, these ambiguous, almost faded paintings suggest the retrieval of old memories woven through factory floorplans.

Hannah & Lois

(from left to right)
Series of 2

Social Media:
@hann4hs (Hannah)
@violentsublime (Lois)

Part 1/2 Lois beaded curtain

Part 2/2 Painting by Hannah Seong

Artist Statement:
This Side Feels More Honest Somehow is an installation by collaborators Hannah Seong and Lois Kim, exploring the public and private workings of diasporic lives through objects such as shops, partitions, and curtains. The work is divided across two installations, tracing a shift from object to self as the threshold. Part 1, on Level 1 in the Sculpture, Performance and Installation studios, features two mannequins separated by a stained-glass partition – an object of privacy turned spectacle. Part 2, in the Level 6 painting studios, presents two objects divided by a mannequin, where the body becomes the threshold itself. Together, the two spaces navigate perception and feeling, visibility and concealment, revealing how boundaries between public and private lives are both constructed and embodied.

Haranii Anbeek

(from left to right)
Series of 4

Social Media:
@raniiartya

Part 1/4 Aurora #1, 2025, Watercolour and gauche on calico, 130cm x 100cm, $450

Part 2/4 Aurora #2, 2025, Watercolour and gauche on calico, 130cm x 100cm, $450

Part 3/4 Aurora #3, 2025, Watercolour and gauche on calico, 130cm x 100cm, $450

Part 4/4 Aurora #4, 2025, Watercolour and gauche on calico, 130cm x 100cm, $450

Artist Statement:
My practice explores adolescent searching for identity in the context of the Australian coast. The ocean looms large in the psychology of coastal communities. It is both a facilitator of and metaphor for unfolding personal and social narratives that explore the fragile boundaries between inner and outer worlds, strength and vulnerability and self-recognition and dissolution. These paintings move at the seam of real and imagined, where colour and gesture fold into states of becoming. The body hovers between recognition and disappearance. In blending the real with the ethereal, my work reflects the fragile thresholds between self and environment, reality and imagination.

Harrison Owen

(from left to right)
Series of 4

Social Media:
@h.owennn

Part 1/4 Portable Abstract Painting, 2025, house paint, highlighter, marker, and pencil on canvas, 300 x 500cm, $1

Part 2/4 Morbidly Blasé, when I'm not on display, 2025, house paint on wood, 125 x 65cm, $1

Part 3/4 Hermetic Imagery, Golden Ratios, Composition, Rule of Thirds, 2025, house paint, highlighter, and marker on canvas, 150 x 120cm, $1

Part 4/4 Pos(t)er, 2025, oil and charcoal on wood, 150 x 100cm, $1

Artist Statement:
These works explore making, aesthetics, and abstraction. By reducing works to basic elements like material, colour, and gesture, the work can exist without directive. The paintings are created with a fixed meaning from the author. By using abstraction, removal of context and narrative, the artwork invites audiences to make their own interpretation. Through the removal of context, what remains is not meaningless, but open-ended for viewers. Audiences are invited to interpret meaning freely without guidance or correction.

Imman Grashuis

(from left to right)
Series of 15

Part 1/15 Humane Architecture

Part 2/15 Humane Architecture

Part 3/15 Humane Architecture

(from left to right)
Series of 15

Part 4/15 Series 1

Part 5/15 Series 2

Part 6/15 Series 3

Part 7/15 Series 4

Part 8/15 Series 5

Part 9/15 Series 6

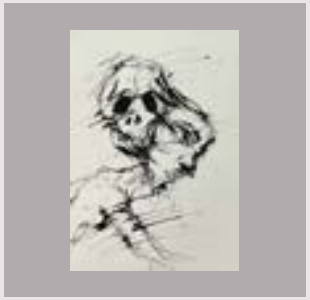
(from left to right)
Series of 15

Part 10/15 Series 7

Part 11/15 Series 8

Part 12/15 Series 9

Part 13/15 Series 10



Part 14/15 Series 11

Part 15/15 Series 12

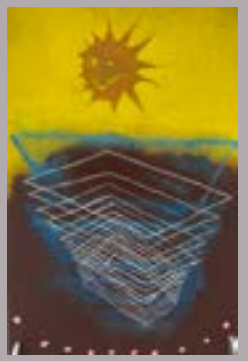
Artist Bio:
Imman Grashuis's work explores the delicate architecture of being human. In Human Architecture and the series, elongated figures stretch and intertwine across a long roll of paper, their bodies forming bridges between vulnerability and strength. Each line seems to tremble with emotion, as if caught between holding and letting go. Working intuitively with ink, Grashuis allows the medium to flow, stain,and bleed - mirroring the instability of memory and the tenderness of connection. "My work reflects how we fragment, rebuild, and reach toward one another," they explain. "It's about how emotion lives inside the body - how grief, care, and resilience shape the space we inhabit." Humane Architecture revelas a world where the human form becomes both structure and feeling - a fragile, continuous rhythm of empathy, distance, and endurance.

Artist Statement:
In this work, the body becomes a form of psychological architecture: a scaffold built from memory, longing, and emotional fragmentation. Elongated skeletal figures bend, lean, and stack in ways that defy anatomy, speaking to the experience of being held together by something unseen. Bodies inhabit a liminal space between performance and collapse, carrying the fragile burden of connection, poised on the edge of unravelling, yet still reaching, still touching. Drawn in ink, each line carries urgency. Some lines drip, smudge and falter like interrupted thoughts, others remain delicate and precise, as if holding their breath. This tension between control and surrender shapes a world where flesh remembers, tenderness resides alongside distortion, and every figure becomes a quiet monument to the struggle of staying whole.

Jack Hardy

(from left to right)
Series of 8

Part 1/8 “Enchantment / organic attention machine”(pt 1), oil, acrylic and graphite on MDF, dimensions varied



Part 1/8 “Enchantment / organic attention machine”(pt 2), oil, acrylic and graphite on MDF, dimensions varied

Part 2/8 “The devil you don’t (purgatory)”, oil and acrylic on MDF, 60x90cm

(from left to right)
Series of 7

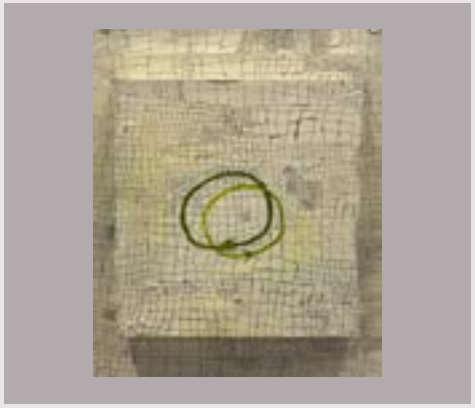
Part 3/8 “Super bliss flight”, oil, acrylic and graphite on MDF, 60x90cm

Part 4/8 “Plucked and the heart aches (sorry)”, oil, acrylic and graphite on MDF, 60x90cm

(from left to right)
Series of 7

Part 5/8 Install shot

Part 6/8 “Painting stack 1”, acrylic and ink on MDF, dimensions varied



Part 7/8 “Oroborous”, oil, acrylic and graphite, dimensions varied

Part 8/8 “Friendship will carry us”, oil, acrylic and graphite on wood, 12x35cm

Social Media:
@jch_183

Artist Bio:
My practice is informed by naive painting traditions, which I use to investigate what a painting can offer. I’ve recently been interested in creating images that read like fables or cautionary tales through a de-skilled approach to painting. Here a childlike directness or conscious and considered naivety comes to the fore. By these means the series aims to explore heartache, companionship, overthinking, bliss, and other themes related to the human experience.

Artist Statement:
My practice is informed by naive painting traditions, which I use to investigate what a painting can offer. I’ve recently been interested in creating images that read like fables or cautionary tales through a de-skilled approach to painting. Here a childlike directness or conscious and considered naivety comes to the fore. By these means the series aims to explore heartache, companionship, overthinking, bliss, and other themes related to the human experience.

Jade Harding

(from left to right)
Series of 3

Social Media:
@musicby.jadekelly

Part 1/3 Life Force, 2025, handmade paper, seedlings on sphagnum moss, twine, aviary mesh, 3.6m x 2.3m, POE

Part 2/3 Golden Hour, 2025, flower pigment painted on recycled glass, gold wire, 2.3m x 60 pieces, POE

Part 2/3 Collective Unconscious, medium, seeds, paper, wire hangers, POE

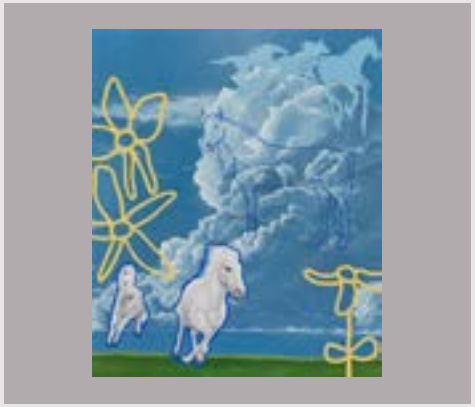
Artist Bio:
Jade Harding is a Logan-based artist whose work responds to the world unrushed, embracing slowness as both process and philosophy. Working across installation, expanded painting, and sound, Harding collaborates with natural elements such as seeds, glass, and breath to explore the deep interrelationship between ecological and emotional well-being. Her process is grounded in patience and care – transforming a thousand recycled glass shards into painted surfaces using pigments grown from her own garden. Alongside these, she crafts handmade seed-embedded papers that nurture life as they grow throughout the exhibition. Sound compositions featuring sustained vocal tones extend this sense of stillness and reflection, inviting audiences to slow their own rhythms.

Artist Statement:
Responding to the world, unrushed. This body of work involves a collaboration with natural elements using seeds, glass, and sound. During the exhibition period, the work will grow, move gently, and allow the inner rhythms and deep interrelationship between ecological and emotional well-being to emerge. A fundamental aspect is the slow process of making. Transforming 1,000 recycled glass pieces from shards into surfaces, painted with flower pigment grown from the garden, and exhibited alongside a wall of handmade seed-embedded paper that has been carefully nurtured as it grows. The accompanying sound work utilises deep breathing to sustain long-held vocal notes. These measured, repetitive actions accumulate into large spaces of nuanced shifts and delicate forms. In this manner, the art garden fosters tranquillity and connection in times of chaos and distraction.

Jazmyn Guest

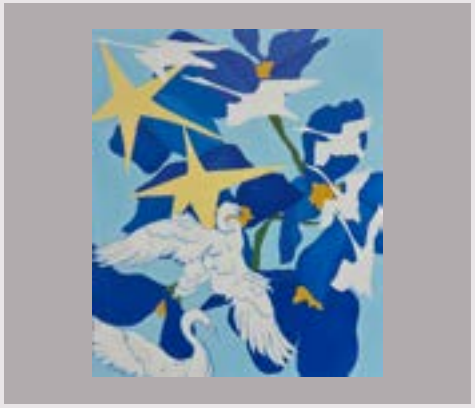
(from left to right)
Series of 3

Social Media:
@instagram



Part 1/3 Wild Horses, 2025, Acrylic, oil and oil pastel on canvas, 100 x 120cm

Part 2/3 Counting Sleep, 2025, Acrylic and oil pastel on canvas, 100 x 120cm



Part 3/3 Le Cygne, 2025, Acrylic and oil pastel on canvas, 100 x 120cm

Artist Bio:
Jazmyn Guest's recent body of work reveals an artist deeply attuned to the quiet poetry that exists between the natural and the imagined. Working fluidly across acrylic, oil paint, and oil pastel, she demonstrates a remarkable sensitivity to texture and colour. "My practice is based on memories that can't be shaken or fully explained. This series of work emerged after listening to my favoutite music, reflecting on the things that I love, and allowing myself to paint intuitively. I want to tell a story, my story, that hopefully people can connect with. Above everything else, I want to show that painting can be fun. Painting can be light hearted." Jazmyn's paintings inhabit a liminal space between memory and dream. Her animal figures act as symbolic characters, guiding viewers through imagined realms that speak to universal human experience.

Artist Statement:
Strongly guided by a sense of naivety and wonder, my work straddles both the playful and profound. By inventing worlds shaped by emotion and memory, I depict animals as symbolic characters whose narratives speak to the human experiences, albeit through a more instinctive visual lens. I work intuitively, building compositions driven by feeling rather than logic, pushing toward the unique and unexpected. The consistent blue-based colour palette is informed by the landscapes and memories of my childhood - it forms a visual thread through these works. Let the paintings reawaken your imagination and remind you of the stories you once held close to your heart.

Jhannah Bardwell

(from left to right)
Series of 3

Social Media:
@NUYINA_ARTS

Part 1/3 Dint'a te (Truv'a o core) (within you, find the heart.) 2025, Red Ochre, Yellow Ochre, River clay, White ochre, acrylic on wood, 40.6 x 50.8cm.

Part 2/3 "I was Here" 2025 , Mixed Media (Concrete, Red ochre, river clay & mud, acrylic) 40.6 x 50.8cm x2 Wood Panels. - NFS

Part 3/3 (Our) First Marks , 2025, Mixed Media on canvas (Rotten & Fresh Bark, Red Ochre, Yellow Ochre, White Ochre, Leopard Tree sap, Charcoal, fern/ branches, Raffia weave, Ash, Acrylic) 60.9cm x 30.9cm (approx) - $600

Artist Bio:
Jhannah Bardwell is a Meanjin (Brisbane) born Artist who works and lives on Turrbal / Yuggera country, whilst creating within a post-colonial Australian context that reflects the entanglement of Settler, Migrant, and First Nations cultures and histories into a space where only the raw symbols and their familiar call remain. Jhannahs' practice is informed by a complex intercultural heritage spanning Southern European (Napoli, Sicilian, Levant), German / Swedish Afrikaner, Northern European (Irish, Scottish, Norway) Aboriginal Australian (Pakana), South-East Asian (Bengali / Gujurati), Iranian and Egyptian lineage. Through Deep research and approaching ancestral archaeological art from a de-colonial lens, her work is rooted in the use of material and crafts utilised by early human ancestors (Pigments, soil, resin, Ochre, Weaving) as a reclamation and awakening of our collective hibernation of knowledge; as symbolism, geometries and material become a form of shared language across cultures. By drawing and finding inspirations in her ancestors earliest marks; she realised how similar all our marks were, and are. Ultimately, First Marks, seeks to reveal the continuities between global visual languages, emphasising interconnectedness over separation; with the goal of positioning the raw act of creation as a universal remembering inside of us all..

Artist Statement:
The work First Marks asks 'what do you remember?'. It explores the motifs that bind human experience across time. Building on the histories of symbolism, materiality, and Art Brut, my practice explores the primal impulse to mark, to circle, to repeat, to collect, scratch and engrave. At a time when shared meaning feels fractured these expressions return us to the elemental gestures of the earth and the geometry we first fell in love with as we saw it reappear in nature: the spiral of a shell; the circle of the sun, the triangle of a peak; the scatter of stars and the ochre stained hand-prints impressed in stone. In this manner the work reminds us of our deep, ancient yet familiar connections.

Jo Isabel Klima

(from left to right)
Series of 10

Part 1/10 Ray of reflective lemon, 2025, Reflective glass beads, acrylic, grout, and aerated concrete, 92 x 27.5 x 22 cm, $350

Part 2/10 Glistre on a curve's edge, 2025, Plexiglass mirror, grout, and aerated concrete, 14 x 19.5 x 19.5 cm (plinth: 80 x 20 x 20 cm), $250 (clear acrylic plinth + $70)

Part 3/10 Line of irradiance, 2025, Plexiglass, grout, and aerated concrete, 19.5 x 19.5 x 9.5 cm (plinth: 80 x 20 x 10 cm), $250 (clear acrylic plinth + $70)

Part 4/10 Light form of reflective white, 2025, Reflective glass beads, acrylic, grout, and aerated concrete, 37 x 19.5 x 9.5 cm (plinth: 70 x 20 x 10 cm), $250 (clear acrylic plinth + $70)

Part 5/10 Interior glow in rose, 2025, Plexiglass, and aerated concrete, 61.5 x 23 x 10.5 cm (plinth: 60 x 19.5 x 9.6 cm), $300 (clear acrylic plinth + $70)

(from left to right)
Series of 10

Part 6/10 Glistre and sapphire blue, 2025, Plexiglass mirror, pigmented resin, window bars, and aerated concrete, 102 x 46 x 40 cm, $450

Part 7/10 Arctic and light emerald, 2025, Plexiglass mirror, pigmented resin, window bars, and aerated concrete, 92 x 48 x 42 cm, $450

(from left to right)
Series of 10

Part 8/10 Dappled light on flamingo pink, 2025, Plexiglass and aerated concrete,
90 x 30 x 19 cm, $450

Part 9/10 Glimmering on clear, 2025, Plexiglass, pigmented resin, and aerated concrete,
97 x 43 x 20 cm, $350

Part 10/10 Speckled louvres in apricot, 2025, Plexiglass, pigmented resin, and aerated concrete, 37.5 x 37 x 23 cm (plinths: 42 x 43.5 x 23 cm), $300 (clear acrylic plinth + $70)

Social Media:
@joisabelklima

Artist Bio:
Jo Isabel Klima is a Meanjin/Brisbane-based emerging artist exploring temporality and materiality through expanded painting and abstraction. Her practice reflects a fascination with the inherent qualities of light and how this can be explored through materials like plexiglass and glass, focusing on their ability to transform light, shift perception, and evoke emotional resonance. She celebrates the quiet value of everyday observations of sunlight and the architectural environment in inner-city Brisbane, transforming them into luminous encounters in her work. Jo's offers viewers a moment of visual decompression, perceptual openness and an invitation to reflect on how our experience of light moving is our experience of living.

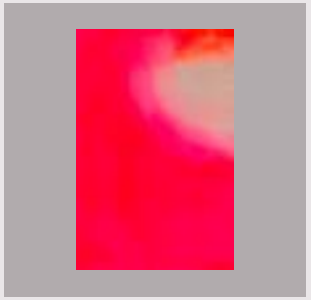
Artist Statement:
This series of works explores temporality and materiality through expanded painting and minimalist abstraction. Celebrating the quiet value of everyday observations of sunlight and the architectural environment in inner-city Brisbane, I transform these observations into objects; expanding and extending their nature and lifespan. I am fascinated by the inherent qualities of natural light and how it changes through encounters with different materials like plexiglass and glass. At the same time, I am interested in the emotional resonance of these interactions, their ability to shift perception or mood. Each work offers viewers a moment of visual decompression, perceptual openness and an invitation to reflect on how our experience of light moving is our experience of living.

Kate Avery

(from left to right)
Series of 6

Social Media:
@kaveryxart

Part 2/6 Fluoro Plain 2, 2025, Arcylic on board, 900mm x 600mm $250



Part 3/6 Fluoro Plain 3, 2025, Arcylic, bicarbonate soda on board, 900mm x 600mm, $250

Part 4/6 Too much, 2025, Arcylic on board, $250

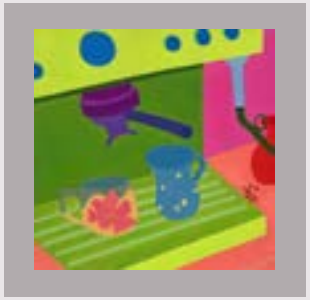
Artist Bio:
Kate Avery is a Meanjin-based emerging artist whose practice reimagines the legacy of the monochrome through fluorescent colour. Using consistently bright pigments that glow and spill beyond their edges, she tries to disrupt minimalism's historical restraint with works that radiate onto the viewer and white walls beyond itself. Her series On White experiments with both paint and shaped canvases, creating loud and playful reflections that challenge both the quiet purity of the monochrome and the neutrality of the gallery space.

Artist Statement:
This body of work explores the ways memory softens and reshapes lived experience. By re-imagining personal moments through simplified shapes, flat planes, and exaggerated colour, I emphasise how nostalgia transforms the ordinary into the extraordinary. Each work becomes less about a literal record and more about the feeling of remembrance, the warmth, intimacy, and distortion that memory imposes. The heightened palette acts as "rose coloured glasses," reflecting how recollections often appear brighter and more saturated in our minds than they were in reality. Through this process, I invite viewers to consider how their own memories are constructed, questioning the line between truth and imagination. In this manner the series celebrates memory's power to preserve, simplify, and romanticise everyday life.

Katelyn Streeter

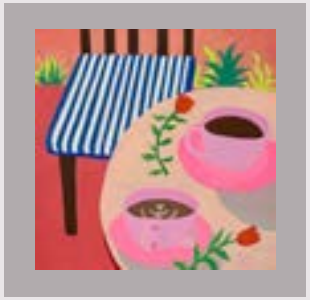
(from left to right)
Series of 6

Social Media:
@artbykatelynnn



Part 1/6 “Morning Coffee”, Acrylic Gouache on canvas, 24” x 24”, $250

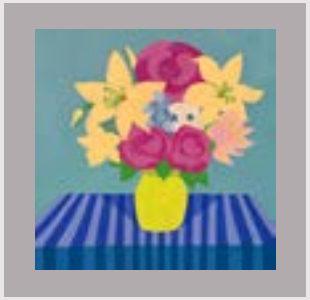
Part 2/6 “Soft Evidence”, Acrylic Gouache on canvas, 24” x 24”, $250



Part 3/6 “That Morning in Sydney”, Acrylic Gouache on canvas, 24” x 24”, $250

Part 4/6 “Floral Arrangement No. 2 (No Money for Decoration”, Acrylic Gouache on canvas, 24” x 24”, $250

Part 5/6 “First Grocery Shop”, Acrylic Gouache on canvas, 24” x 24”, $250



Part 6/6 “Floral Arrangement No. 1 (With You in Mind)”, Acrylic Gouache on canvas, 24” x 24”, $250

Artist Bio:
Katelyn Streeter is a Brisbane/Meanjin based artist whose work explores the ways memory softens and reshapes lived experience. Through simplified shapes, flat planes, and heightened colour, she reimagines personal moments as poetic reflections on nostalgia and perception. Her paintings transform the ordinary into something extraordinary, inviting viewers to consider how their own memories are filtered through emotion and imagination.

Artist Statement:
This body of work explores the ways memory softens and reshapes lived experience. By re-imagining personal moments through simplified shapes, flat planes, and exaggerated colour, I emphasise how nostalgia transforms the ordinary into the extraordinary. Each work becomes less about a literal record and more about the feeling of remembrance, the warmth, intimacy, and distortion that memory imposes. The heightened palette acts as “rose coloured glasses,” reflecting how recollections often appear brighter and more saturated in our minds than they were in reality. Through this process, I invite viewers to consider how their own memories are constructed, questioning the line between truth and imagination. In this manner the series celebrates memory’s power to preserve, simplify, and romanticise everyday life.

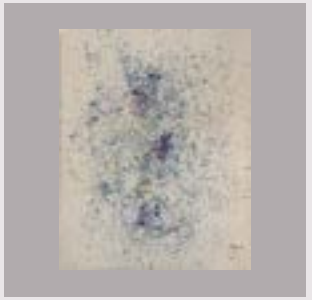
Lisa Symons

(from left to right)
Series of 3

Social Media:
@lisa_Symons_Art

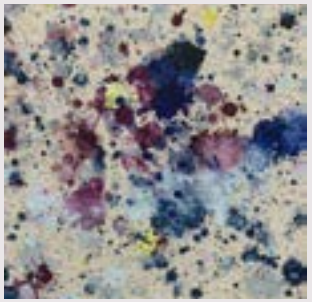
Part 1/3 Frequency I, 2025, acrylic and ink on Acrylic and Ink on Unprimed Canvas, 216 x 162 cm.
$1800

Part 2/3 Frequency II, 2025, acrylic and ink on Acrylic and Ink on Unprimed Canvas, 216 x 162 cm.
$1800

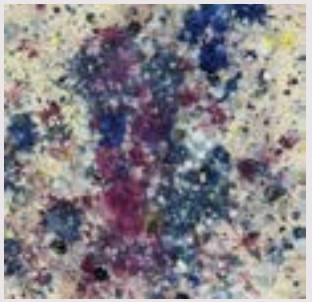


Part 3/3 Frequency III, 2025, acrylic and ink on Acrylic and Ink on Unprimed Canvas, 216 x 162 cm.
$1800

Part 4/6 Frequency I
(Close Up Details)



Part 5/6 Frequency II
(Close Up Details)



Part 6/6 Frequency III
(Close Up Details)

Artist Bio:
Lisa Symons is a proud neurodivergent, intuitive artist and creative alchemist based in Meanjin (Brisbane), Australia. Her practice channels inner experience into visual form, using colour, movement, and somatic gesture to create spaces of reflection, healing, and resonance. Working with light and frequency, Lisa's process becomes both painting and transmission — a dialogue between energy and matter, spirit and form. Each piece carries an imprint of presence, inviting viewers into stillness and deeper connection with themselves. Her work bridges art and embodiment, blending intuition with contemporary expression. Through her pieces, Lisa offers more than an image — she offers a frequency to feel, a moment of alignment, and a return to what is true.

Artist Statement:
Developed through a somatic, movement-based approach, my work follows from the art historical lineage of action painting, while avoiding any idea of heroic gesture in favour of a more meaningful embodied presence. Abandoning brushes for body, I step onto the canvas where pouring and staining become gestures of both release and reception; Each painting is less an image than an event — a trace where body, material, and emotion intersect. Their surfaces evoke constellations of colour that feel at once cosmic and intimate, carrying a meditative energy that resonates with both mind and body. These paintings ask you to slow down, to notice the way colour and gesture unfold across the surface. Layers of pigment don't resolve into a single image; instead, they open a space for your own perception. They are a whisper that lingers rather than a conclusion. Each work holds both fragility and resilience, allowing ambiguity to remain without.

Louise Walder

(from left to right)
Series of 7

Part 1/7 Mould rust scratch scar, 2025, charcoal, spray paint, oil paint, oil stick and graphite on canvas,
87cm x 87cm, $1000

Part 2/7 Ash thread dust bone, 2025, charcoal, spray paint, oil paint, oil stick and graphite on canvas,
87cm x 87cm, $1000

(from left to right)
Series of 7

Part 3/7 Crack fold fade trace, 2025, charcoal, spray paint, oil paint and oil stick on canvas,
87cm x 87cm, $1000

Part 4/7 Splinter stain echo breath, 2025 charcoal, spray paint, oil paint and oil stick on canvas,
87cm x 87cm, $1000

(from left to right)
Series of 7

Part 5/7 Liminal Drift, 2025, charcoal, acrylic ink, spray paint and oil paint on canvas, 92cm x 102cm, $1200

Part 6/7 Residual Light, 2025, charcoal, acrylic ink, spray paint and oil paint on canvas, 92cm x 102cm, $1200

Part 7/7 Slippages of Sky, 2025, charcoal, acrylic ink, spray paint and oil paint on canvas, 92cm x 102cm, $1200

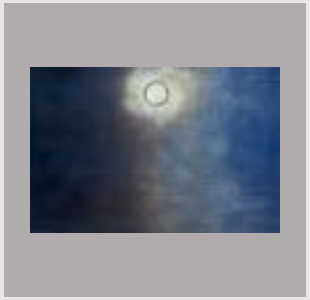
Social Media:
@louisewalderstudio

Artist Bio:
Ariana Rutene is a multidisciplinary artist based in Brisbane whose practice explores identity, memory and belonging through the interplay of painting and printmaking. Having lived in multiple countries throughout her life, her work reflects a fluid sense of place - layering colour, texture, and form to capture the shifting nature of home. Through simplified shapes and minimal detail, she reduces visual imagery into its most essential forms, offering just enough information for the viewers to engage, interpret, and complete the image through their own perception. While painting is her primary medium, she continually experiments with printmaking, blurring the boundary between the two. Inspired by Japanese woodblock printing and the symbolic resilience of tree bark, her recent series reimagines traditional techniques through a vibrant, modern lens.

Artist Statement:
Atmospheric Gravity explores the relationship between visible and invisible landscapes of nature and the mind. Using walking, photography, painting and drawing as methods to observe, record, think and reflect, my practice creates objects that materialise how we (or I) interpret the world. Abstract painting has allowed me to investigate the temporal qualities of everyday experiences and memory of place; each layer and gesture changing the way we read the last. I invite viewers into a sensory encounter that is beyond language and representation, that provokes feeling and memory without relying on narrative or explanation.

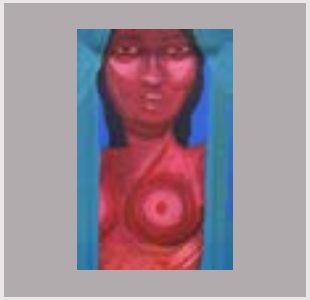
Madeleine Walker

(from left to right)
Series of 14

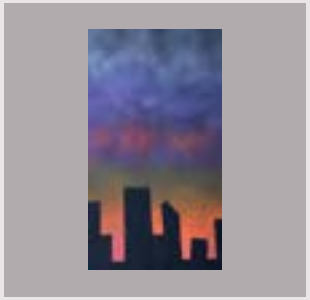


Part 1/14 Pretend, 2025, spray paint and acrylic on wood, 74 x 113 cm, $150

Part 2/14 Blue Monday, 2025, acrylic on metal dish, 38cm x 38cm, $80



Part 3/14 Calypso, 2025, acrylic on plate, 34 x 16.5cm, $70



Part 4/14 Coat of Many Colours, 2025, spray paint on fabric, 96 x 87cm, $80

Part 5/14 Cobrastyle, 2025, acrylic on ceramic plate, 27 x27cm, $80Board, 45 x 29.5 cm.

Part 6/14 Flower, 2025, acrylic on ceramic plate, 33 x 33cm, $70

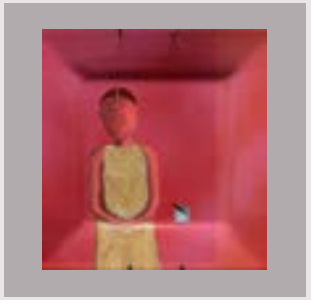
(from left to right)
Series of 14

Part 7/14 Little Green Bag, 2025, acrylic on ceramic pan, NFS

Part 8/14 Mirror .1, 2025, spray paint on plate, 23.2 x 27cm, $50

Part 9/14 Mirror .5, 2025, spray paint on plate, 26 x 26cm, $50

Part 10/14 My Dick, 2025, acrylic on ceramic plate, 31 x 31cm, $80



Part 11/14 Porcelain, 2025, acrylic on ceramic plate, 18.5 x 18.5cm, $50

Part 12/14 Born Slippy, 2025, acrylic on plastic plate, 26.3 x 29.5cm, $80

(from left to right)
Series of 14

Part 13/14 Watching You, 2025, acrylic on pan,
36.6 x 20cm, $60

Part 14/14 Talk Like That, 2025, acrylic on pan,
36.6 x 20cm, $60

Social Media:
@miscworks

Artist Statement

Enduring Revelry' is a body of work exploring scenes of party culture, general degeneracy, and shared community. The moments that stick around and the ones that are lost to the ether. Throughout history, we have taken part in behaviors - healthy and not, altering our consciousness, shifting our perception of reality. Whether it was the Romans partaking in Comissatio - social gathering with excessive drinking and entertainment, or the consumption of psychoactive drugs in ancient ritual, our predecessors sort out connection with others abetted with the use of substances. I have chosen to highlight faces and snippets from my own debaucherous experiences. Illustrated on day-to-day supports, reflecting the unorthodox, habitual existence of party culture.

Maeve Symons

(from left to right)
Series of 5

Part 1/5 John Price (Cpt. Price), 2025, oil on canvas, 20 x 30, $201.10

Part 2/5 Jack (Raiden), 2025, oil on canvas, 20 x 30, $200.10

Part 3/5 Jeff Moreau (Joker), 2025, oil on canvas, 20 x 30, $200.10

Part 4/5 Nero (Dead Weight), 2025, oil on canvas, 20 x 30, $200.80

Part 5/5 Edward Kenway (Captain Kenway), 2025, oil on canvas, 20 x 30, $201.30

Social Media:
@narcissistic.fox

(from left to right)
Series of 7

Artist Bio:
Maeve Symons is a visual artist based in the Moreton Bay region. Her practice expands over several mediums, including acrylic paint, digital art, clay sculpture and, just recently, oil painting, which has become a favourite medium. Currently, she's interested in exploring the boundaries of digital and physical art within her paintings.

Artist Statement:
This body of work is a series of oil painted portraits of video game characters. The characters I've depicted are important to me because they were figures I admired as a kid, and some I've only recently come to know. This set of eight portraits serves as a way for me to show my appreciation for the media I explore, as well as to recall the memories I had while playing those games. I selected this painting style in the hope that viewers can connect with the figures in the portraits as if they were real people, encouraging them to ask questions about these characters and their significance.

Mai Lee

(from left to right)
Series of 3

Social Media:
@mai.elise_art
@bunidoll1”

Part 1/3 Soul Cage (The Birdcage after Frederick Carl Frieseke), 2025, acrylic on canvas 90cm x 90cm, $500

Part 2/3 Tournée du Chat Solgaleo (Chat Noir after Théophile Steinlen), 2025, acrylic on canvas, 92cm x 21cm, $350

Part 3/3 Madonna and Child, 2025, acrylic on canvas, 40.64cm x 40.64 cm, NFS

Artist Bio:
Mai Lee is a brisbane based artist who works in the various mediums with a focus on acrylic painting, digital media and drawing. Their work is centered around pushing the boundaries between the digital and the physical as well as exploring social media and fandom culture. They’re are drawn to bright color pallets and whimsical imagery that is inspired by their favorite video games and shows.

Artist Statement:
The glow of a screen, the soft clicking of buttons, rage quitting after failing a level after the 7th time: there’s just something about video games that draws you in and sparks joy in your heart. Painting similarly evokes these intense feelings of joy, frustration and a sense of accomplishment upon completion of a project. This series, up-down-right-left arrow CTRL+ ALT + V, aims to explore the role of technology in art, internet culture and appropriation by recontextualizing historical paintings and integrating video game characters to alter the narratives within the work. By not only imitating the compositions of other artists paintings, but also including characters from copyrighted media, I am attempting to push the boundaries of appropriation and questioning the definition of originality.

Olivia Gray

(from left to right)
Series of 3

Social Media:
@olivia_gray_art

Part 1/3 Where's Maslow?, 2025, installation featuring handmade paper from pulped, torn and reformed Queensland primary-school education materials 1999-2020 set into casts of the artist's shoes, 226cm x 300cm

Part 2/3 It's Just Paperwork, 2025, installation featuring handmade paper from torn, pulped and reformed curriculum materials, planning policies, student worksheets, and assessment from Queensland primary schools 1999-2020 on timber structure constructed from recycled plywood and pine, 120cm (w) x 120cm (d) x 200cm (h), $4500 or separately as: POA

Part 3/3 Where's Maslow?
(Detail shot)

Artist Bio:
Olivia Gray is an emerging artist and experienced teacher based in Wangeeriburra country on beautiful Jambreen/ Tamborine Mountain. Merging painting, papermaking and sculpture, Gray investigates the essence of humanity left behind in everyday materials, especially shoes, as she examines the delicate relationship between human experience and the institutional systems that shape us. Calling upon her extensive experience in the education sector, Gray's current practice raises questions about the commodification of human life. Made from the paper detritus of her teaching career – pulped lesson plans, report cards and institutional policy guidelines for example – the seamless transition between form and substrate explores the interconnectedness between the student and the system, the worker and the industry.

Artist Statement:
As I sift through the remains of an extensive career in the education sector, I wonder if all human lives are inevitably commodified? Merging painting, papermaking, and sculpture, my work examines the delicate relationship between human experience and the institutional systems that shape us. Made from the paper detritus of my teaching career – pulped lesson plans, report cards and institutional policy guidelines for example – the seamless transition between form and substrate explores the interconnectedness between the student and the system, the worker and the industry.

Phoebe Fleming

(from left to right)
Series of 4

Social Media:
@phoebefleming_art

Part 1/4 Filters of Psyche #1, 2025, acrylic on canvas, 96cm x 76cm, $575

Part 2/4 Filters of Psyche #2, 2025, acrylic on canvas, 96cm x 76cm, $575

Part 3/4 Filters of Psyche #3, 2025, acrylic on canvas, 96cm x 76cm, $575

Part 4/4 Filters of Psyche #4, 2025, acrylic on canvas, 96cm x 76cm, $575

Artist Bio:
Phoebe Fleming is a Meanjin/Brisbane-based visual artist working primarily in abstract surrealist painting. Their current practice uses processes of automatic drawing and photography to create a lexicon of motifs, creating colourful, dream-like scenes.

Artist Statement:
Filters of Psyche employs my own personal lexicon of animals and plants as motifs to create a collage style composition. The layered and interrupted forms are composed from personal photographic references and automatic drawings to create a process of psychological filtering, where references become morphed and are placed into a floating, dream-like landscape. There is a contingency to the process which emphasises the element of chance, where the paintings are formally ambiguous. I am interested in the way the mind finds coherence in visual forms; how meaning can be constructed through suggestion rather than explicit representation. Considering the overload of images, we encounter everyday, I invite viewers to sift through the paintings and create their own perceptual completion.

Phoebe Jennings

(from left to right)
Series of 5

Social Media:
@phoebejenno

Part 1/5 Your Bets are digging you an early grey-ve,2025, Oil Paint on MDF Board, 90 x 60 cm.

Part 2/5 Beached Polar Bear on a hot summer's day, 2025, Oil Paint on MDF Board, 90 x 60 cm.

Part 3/5 Buck for a Buck, 2025, Oil Paint on MDF, 90 x 60 cm.

Part 4/5 Come and Enjoy the Spectacle, 2025, oil paint, acrylic paint markers, and pencil on MDF Board, 60 x 45 cm.

Part 5/5 Tested and Tormented for our Benefit, 2025, oil paint, acrylic paint markers, and pencil on MDF Board, 45 x 29.5 cm.

Artist Bio:
Phoebe Jennings is a Meanjin-based visual artist whose work focuses on the mistreatment of animals within real practices and industries. Using photographs, archival material and online media as journalistic evidence rather than aesthetic subjects, she translates these sources into saturated oil paintings on MDF. The slow, painterly process re-exposes practices often seen only in passing, aiming to educate viewers, garner attention and advocate for animals by bringing the realities of cruelty into broader public visibility through the space of art.

Artist Statement:
Filters of Psyche employs my own personal lexicon of animals and plants as motifs to create a collage style composition. The layered and interrupted forms are composed from personal photographic references and automatic drawings to create a process of psychological filtering, where references become morphed and are placed into a floating, dream-like landscape. There is a contingency to the process which emphasises the element of chance, where the paintings are formally ambiguous. I am interested in the way the mind finds coherence in visual forms; how meaning can be constructed through suggestion rather than explicit representation. Considering the overload of images, we encounter everyday, I invite viewers to sift through the paintings and create their own perceptual completion.

Rebecca Fletcher

(from left to right)
Series of 4

Social Media:
@becsartdump

Part 1/4 Summer, oil on canvas, 120x50cm, Not for sale

Part 2/4 Autumn, oil on canvas, 120x50cm, Not for sale

Part 3/4 Winter, oil on canvas, 120x50cm, Not for sale

Part 4/4 Spring, oil on canvas, 120x50cm, Not for sale

Artist Statement:
My series of four oil paintings explores grief through the four seasonal periods of the year. The subject of flowers and leaves serves as symbols of fragility, impermanence and the constantly changing cycle of loss. Using colour to embody emotional states of grief, I depict the season of spring in greens, purples and oranges, evoking feelings of hope and renewal. Summer's intense reds and yellows represent the strong overwhelming force of memory and happiness. Autumn is made up of warm browns, pinks and reds to signal melancholy and letting go of what cannot remain. Finally, winter is painted in monochromatic browns to represent the stillness of despair. Together, these works reflect on grief as a cycle that will continue to shift and change every year.

Sophie Clews

(from left to right)
Series of 9

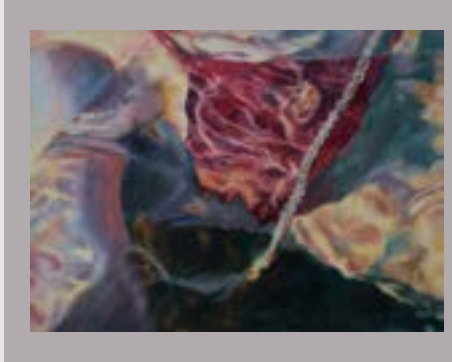
Part 1/9 Her Last Breath, oil on canvas, 22x26in, $1,500

Part 2/9 Beneath Her, oil on wooden canvas, 9x12in, $450

Part 3/9 Allure, oil on wooden canvas, 15x20cm, $300

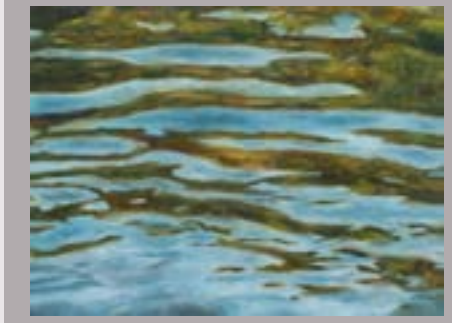
Part 4/9 A Lullaby Lament, oil on wooden canvas, 30x40cm, $500

(from left to right)
Series of 9



Part 5/9 Softly, She Sank, oil on canvas, 12x16in, $500

Part 6/9 O Drowned, oil on wooden canvas, 25x30cm, $450



Part 7/9 Drift, oil on wooden canvas, 15x20cm, $300

(from left to right)
Series of 9

Part 8/9 A Muddy Death, oil on wooden canvas, 9x12in, $400

Part 9/9 Mourning, oil on wooden canvas, 15x20cm, $350

Social Media:
@sophieclewsart

Artist Bio:
Sophie Clews is an emerging English artist currently undertaking a Bachelor of Visual Arts at Queensland College of Art and Design. Her interdisciplinary practice merges painting and photography to examine the construction of memory, the aesthetics of atmosphere, and the ways in which visual culture mediates experience. Clews creates highly detailed works that blur the boundary between photographic realism and painterly interpretation. Clews has exhibited works in the group shows Second Rising (2024) and Undergrowth (2025) curated by QCAD.

Artist Statement:
By using a technique of thin layers of paint and small brush strokes, this painting series reimagines the tragic demise of Ophelia. My paintings aim to position viewers to contemplate how femininity and madness are glamourised in art and media. Each painting reflects an interplay between surface beauty and underlying violence. They portray a fractured, visceral scene that aims to challenge the romantic story surrounding Ophelia's undoing by revealing the disturbing reality. I have created luminous yet sinister water surfaces and seductive cropped images of skin. In this series I explore colour and blur boundaries between realism and abstraction, photography and painting interpretation.

Sorrel Carroll

(from left to right)
Series of 3

Social Media:
@sorrel_darcy

Part 1/3 Innocence, 2025, Acrylic and beading on unstretched canvas, 185 x 108 cm, $900

Part 2/3 Anger, 2025, Acrylic and beading on unstretched canvas, 185 x108 cm, $900

Part 3/3 Change, 2025, Acrylic and beading on unstretched canvas, 185 x 108 cm, $900

Artist Bio:
Sorrel Carroll is an emerging visual artist whose practice explores the interior landscape of emotion and selfhood. Working primarily in painting and digital media, Sorrel's work is grounded in an intuitive process that seeks to externalise felt experience through gesture, tone, and atmosphere. Her images often arise through an engagement with emotional states rather than visual imagination, a process shaped by her experience of aphantasia, in which mental imagery is absent. This condition informs a deeply tactile and responsive approach to making, where meaning is discovered through material experimentation and embodied reflection. Across her practice, Sorrel investigates the shifting relationship between inner and outer worlds, creating works that evoke psychological spaces of vulnerability, transformation, and quiet intensity.

Artist Statement:
Rooted in memory and the lives of those closest to me this body of work uses mythic figures as metaphors for emotion and change. The recurring woman - representative of by my mother, my sister, and myself - encounters creatures that embody the burdens of control and harm. A unicorn, tenderly held yet piercing the throat, speaks to innocence as both cherished and dangerous. A dragon, bound and mournful, reveals the cost of silencing anger and justice, even when they once protected us. A harpy, feared as destructive, instead takes the woman's hand, guiding her toward a new horizon. These paintings reflect my search for meaning in vulnerability, love, and loss, suggesting that confronting what unsettles us can also lead us toward transformation.

Tahlia Kisjansson

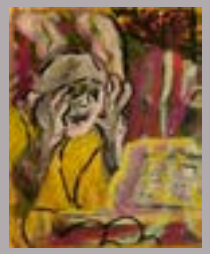
(from left to right)
Series of 6

Social Media:
@tahliaeve

Part 1/6 Boardroom of Confused Men, 2025, oil pastel on print, 42 x 29.7cm, $100

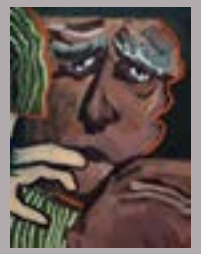
Part 2/6 Confused Man draws himself with chalk, 2025, charcoal and coloured pencil on paper, 45 x 33cm, $200

Confused Man in his stripes, 2025, charcoal and coloured pencil on paper, 45 x 33cm, $200



Part 4/6 Confused Man, last known portrait, 2024, acrylic, charcoal, and oil pastel on canvas, 51 x 40.5cm, $250

Part 5/6 Confused Man reads book called 'How to Look Confused', 2025, acrylic and charcoal on canvas, 122 x 91cm, $550



Part 6/6 Confused Man scratching a bald head, 2025, acrylic and oil pastel on canvas, 51 x 40.5cm, $250

Artist Bio:
In Tahlia Kristjansson's current studio practice she investigates how jokes and the absurd can be communicated through painting. With a messy and spontaneous approach with materials, she uses charcoal, acrylic, and oil pastel on canvas and paper. A through-line in her practice is how to visually represent something that doesn't exist and she likes to begin artworks with this problem.

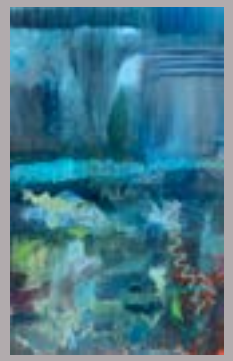
Artist Statement:
The Confused Man series features portraits of a fictional character whose life goal is to be on the Google image page when you search "confused man". The series comments broadly on contemporary identities and the way in which the formation of these can be absurd and performative. The works display the imaginary man's successful and unsuccessful attempts to look like the ideal confused subject. Through humour and iterative portraiture, these paintings centre on questions such as, how is a fictional human subject developed and understood? How can confusion be visually represented? And what is confusion (and why is it such a prevalent part of our lives)?

Tegan Bates

(from left to right)
Series of 3

Social Media:
@teganbates.art

Part 1/3 Yeah, yeah, 2025, oil on canvas,
200 cm x 185 cm, $3000



Part 2/3 Far away in time, 2025, oil on canvas,
163 cm x 101 cm, $1400

Part 3/3 Don't look down, 2025, oil on canvas,
163 cm x 101 cm, $1400

Artist Bio:
Tegan Bates is a painter based in Meanjin-based. Her work aims to express the emotional and psychological layers that exist beyond conscious awareness. Influenced by Surrealism and Abstract Expressionism, Tegan's art practice embraces spontaneity, chance and the accident.

Artist Statement:
My work explores painterly colour and gesture in relation to the unconscious mind. Primarily using oils to paint large abstract works on canvas, I aim to access and express the emotional and psychological layers that exist beyond conscious awareness. Influenced by Surrealism and Abstract Expressionism, my practice embraces spontaneity, chance and the accident. Listening to music as I paint helps me focus, guiding a responsive and intuitive process where brushstrokes become immediate extensions of internal sensation. Rather than impose meaning, my work invites viewers to bring their own interpretations. In this way, each painting becomes a shared space between artist and audience - open, psychological and deeply personal.

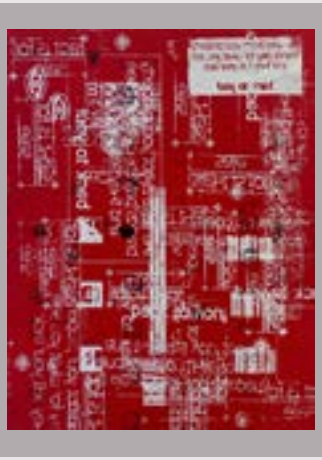
Tom Truong

(from left to right)
Series of 7

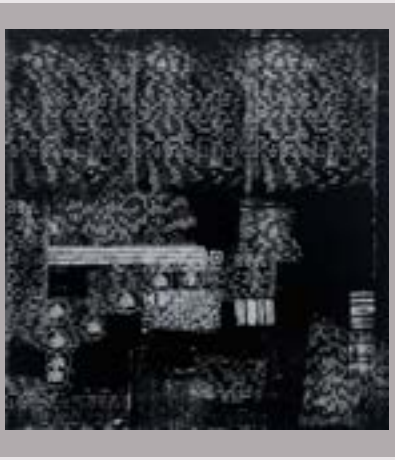
Part 1/7 Abnorm Heavy Duty 1, 2025, acrylic and screen-printing ink, 87 x 70.5 cm, $800

Part 2/7 Abnorm Heavy Duty 2, 2025, acrylic and screen-printing ink, 91 x 91 cm, $1000

(from left to right)
Series of 7



Part 3/7 Abnorm Medium 1, 2025, acrylic and screen-printing ink, 51.5 x 51.5 cm, $150



Part 4/7 Abnorm Medium 2, 2025, acrylic and screen-printing ink, 51 x 41 cm, $150

(from left to right)
Series of 7

Social Media:
@man_instripes

Website:
maninstripes.webflow.io

Part 5/7 Abnorm Medium 3, 2025, acrylic and screen-printing ink, 51 x 41 cm, $150

Part 6/7 Abnorm Medium 4, 2025, acrylic and screen-printing ink, 51 x 41 cm, $150

Part 7/7 Abnorm Light Duty, 2025, acrylic and screen-printing ink, 31.5 x 23 cm, $300

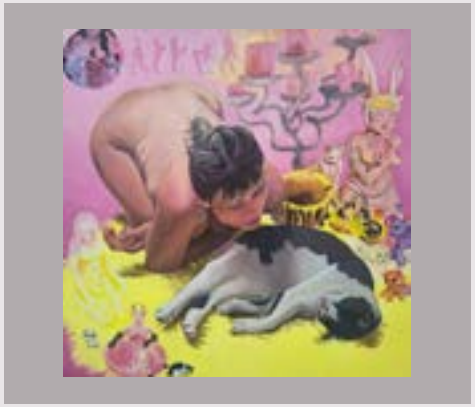
Artist Bio:
I'm a visual artist with a background in graphic design. Using typography and repetition, I create Pop Art paintings that echo mass production. My work explores consumerism through fast materials, aiming to de-commercialise typography and reposition design within fine art.

Artist Statement:
Abnorm (2025) is a critique of mass production and commodification present in daily life. Referencing labeling and packaging design aesthetics the works deconstruct language through a self-made font inspired by barcodes and QR codes, defeating the functionality of text and legibility. This approach transforms typography from merely a reading tool to something more conceptual and expressive. Letterforms are designed with intention, aligning their visual style with the content they convey, Abnorm merges commercial graphics with fine art, combining painting materials with techniques used in mass-production. In this combining of forms and materials it aims to blur the boundaries between commercial design and fine art, challenging the hierarchical separation between the two.

Veronica Curties-Chen

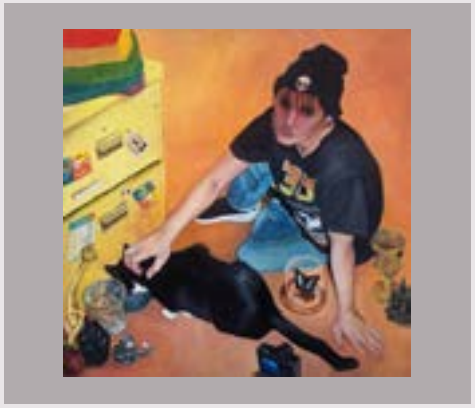
(from left to right)
Series of 3

Social Media:
@voniviolet



Part 1/3 Portrait with Pickle, 2025, acrylic on canvas, 60.9 cm x 60.9 cm

Part 2/3 Pickle land, 2025, acrylic on board, 1.2 m x 1.2 m



Part 3/3 Portrait with Pussy Willow: the boy one, 2025, acrylic on canvas, 60.9 cm x 60.9 cm

Artist Bio:
Veronica Curties-Chen is a genderqueer emerging artist based in Brisbane, Meanjin, whose work delves into themes of digital identity, sexuality, and self-representation. Primarily a painter, they blend traditional realism and surrealism with digital aesthetics, examining the nuances of modern digital culture and the performance of gender in virtual spaces. Their practice is autobiographical, reflecting on the intersection of digital platforms, pop culture, and personal narratives in shaping the modern self. Through layered compositions incorporating symbolic still life and hyper-feminine motifs, Curties-Chen constructs intimate, ironic, and often absurd reflections on desire, visibility, and the commodified female body. They adopt an interdisciplinary approach to art, also working with embroidery, jewellery, taxidermy, ceramics, and nail art.

Artist Statement:
My series of three autobiographical paintings (Portrait with Pickle, Portrait with Pussy Willow, and Veronica Land) entangle the real, the surreal, and the digital to explore intimacy, gender fluidity, and queer joy. My cat Pickle is recurrently featured alongside collected objects, revealing the material construction of self while echoing internet culture's scopophilic excess (and obsession with cats). Painted in glowing glazes following an escape from domestic violence, the series celebrates self-determination and nesting through collected teddies, curated objects, and digital fragments. As the internet was a prior space of escapism and autonomy, I also consider humanity's urge to both live within and transcend cyberspace. By bridging dualities of childhood/adulthood, reality/fantasy, and synthetic/organic, I invite viewers into haunting vulnerability.

Veronika Dvoroznakova

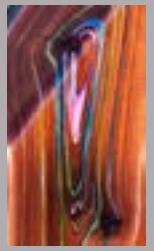
(from left to right)
Series of 5

Part 1/9 Rebirth, 2025, watercolour on wood, 17.5 × 10.5 × 5 cm, series Relational Ecologies

Part 2/9 Emergence, 2025, watercolour on wood, 86 × 29.5 × 6 cm, series Relational Ecologies

Part 3/9 Flux, 2025, watercolour on wood, 28 × 13 × 6 cm, series Relational Ecologies

Part 4/9 Pulse, 2025, watercolour on wood, 15 × 40 × 6 cm, series Relational Ecologies



Part 5/9 Origin, 2025, watercolour on wood, 32.5 × 14 × 5 cm, series Relational Ecologies

Social Media:
@nonia_veronika

(from left to right)
Series of 9

Artist Bio:
Veronika Dvorozňáková is a Slovak-born visual artist based in Australia. Her work explores the relationship between the body, nature, and spirit through painting with watercolour on wood and curved plywood. Allowing water and pigment to move freely, she collaborates with the natural grain to reveal the material's inherent energy and memory. Guided by an intuitive dialogue with natural elements, her process merges observation with surrender. Influenced by ecofeminist and decolonial perspectives, Veronika draws on the writings of T.J. Demos and Macarena Gómez-Barris to consider how art can restore reciprocity between humans and the living Earth. Her paintings invite a return to embodied awareness. They are a reminder that we are not separate from nature but continuous with it, pulsing with the same cosmic rhythm that animates the world.

Artist Statement:
What unseen currents connect us to each other, to nature, and to spirit? This body of work explores these invisible relationships utilizing watercolour on wood.
By tracing the natural grain with vibrant rainbow hues I amplify the energy lines already present in the material, transforming them into flowing maps of connection.
Each work is a collaboration with the natural world: water moves unpredictably; wood holds memory; and colour becomes a bridge between the visible and the unseen.
The result is both grounded and ethereal, earthly matter pulsing with cosmic rhythm. These works invite viewers to pause, feel, and remember their own aliveness, their kinship with Gaia, and the currents of transformation that flow within and around us.